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ABSTRACT

Since narrative forms help provide the rules and contexts for guiding human behavior, film and television offer excellent sources for the study of rhetoric in the college classroom. Kenneth Burke, Ernest Bormann, and Erving Goffman are all theorists, working from a "dramaturgical" perspective, who disuccuss the powerful role of the media in influencing social morality and praxis. Kevin Durkin's notion of "script theory" also provides theoretical support for investigating how people are influenced and motivated by media such as feature films. In the Honors Rhetoric course offered to freshmen at Gonzaga University (Spokane, Washington), students are assigned to analyze the film, "The Mission." A dramaturgical perspective is selected for this assignment because of its stress on the concept of identification between speaker and audience and the critical analysis of motive. The result of such an assignment has been that, although many of the analyses of the film concentrated on the same main act or scene, students developed many different interpretations. Film is a genre of communication worthy of study because of its significant impact on American culture as rhetorical discourse. (Sixteen references are attached; an appendix includes a course description, syllabus, description of the film analysis assignment, and a scoring guide for the course.) (HB)

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FILM IN HONORS RHETORIC: STUDENT'S DRAMATURGICAL ANALYSES OF "THE MISSION"

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The primary focus of this paper is on pedagogy in communication. Specifically the use of feature film in my rhetorical criticism class at Gonzaga University. I will explicate the theoretical foundations on using film as text in communication and give specific details of what I do with the film "The Mission" in a freshman Honors Rhetoric course. Lastly, I will include a sample of students writings of a dramaturgical analysis of "The Mission."

WHY USE FILM AND TELEVISION IN THE CURRICULUM?

Television and film as instructional tools to complement other classroom strategies is not a new idea. This presentation is not to justify or rationalize the use of media in communication courses that have been for the most part seen as "skills" courses, but rather to review the theoretical basis for integrating film and television into the communication classroom experience. Although in some institutions the use of commercial film and television clips could be criticized as taking up valuable class time for lecture, speeches, etc., film and television can be utilized as modeling of both effective and ineffective communication strategies. In fact, film and television can often be one of the only examples we can provide in classroom situations of intimate communicative behavior that would be otherwise unobservable, e.g. Gene Hackman's frustrated pleas in "I Never Sang For My Father," Ann Bancroft's seduction of Dustin Hoffman in "The Graduate," Michael's inability to express to his wife Hope the failure he feels in loosing his company on "Thirtysomething."

At the 1990 meeting of the Western Communication Association meetings in Sacramento, Margaret Haefner and Sandra Metts of Illinois State University, Normal, gave a paper entitled "Using Television and Film to Study Interpersonal Communication." Their paper explores the study of mass media as heuristic examples of interpersonal processes. The paper presented a rationale for using television and film content as a domain of study for the analysis of interpersonal communication. Their argument was comprised of three notions that: 1) Television and film

influence viewer's perceptions of appropriate and expected behavior; 2) concerns over the lack of "realism" in television and film could be adequately addressed; and 3) that media provide opportunities to observe otherwise inaccessible rational phenomena. While not wanting to repeat the theoretical arguments presented by Haefner and Metts, I would like to extend their position and tie it together with a perspective Kipp Preble and I gave at the 1988 Western Speech Communication Association meetings in San Diego, where we conducted a workshop on film and literature as text.

THEORETICAL CONSIDERATIONS

A number of theoreticians in the fields of communication, philosophy, sociology and social psychology have all posited models that explore the impact of media on social behavior. Among those better known to communication scholars are those of Kenneth Burke, Ernest Bormann and Erving Goffman. These three scholars come from a "Dramaturgical" perspective. The dramaturgical perspective is the study of action in this sense; the study of motion is mechanism. Burke distinguishes humans by their symbol-using behavior, the ability to act. People are symbol-creating, symbol-using, and symbol-misusing animals. In exploring the symbolic potential of human behavior, Burke focused his attention on language and verbal rhetoric and not directly on various media. However, he does look at the poetic. If we view film as both visual and verbal poetic rhetoric, film then, like literature becomes "food for living." (Burke, Language As Symbolic Action). That is, that these narrative forms help provide the stories, rules and contexts for guiding our behaviors.

For Burke, language asserts the substance of living, a way of living and acting together in that it reflects experience, concepts, images, attitudes and emotions common to all human beings. The pervasive use of language consubstantiates or unifies the users of that language with the way

of living or acting, with each other. As we experience a film or television show, we are presented with verbal and visual symbolic acts of human behavior which we may accept or reject. The degree to which we identify with those images of ways of living will influence the degree to which that way of being/acting is integrated or reinforced in the actions of the viewer. The most simple example of this process is the way in which films periodically introduce new and/or influence our use of certain linguistic phrases, i.e. "I'm mad as hell and I'm not going to take it anymore" (Network), "suck face" (On Golden Pond), or "Is this heaven? No, it's Iowa" (Field of Dreams).

The sociologist Erving Goffman, is a symbolic interactionalist who comes from a dramaturgical tradition. For Goffman, interpersonal communication is a presentation through which various aspects of the self are projected. He uses a theatrical metaphor for analyzing human behavior. Goffman looks at ordinary interaction taking place on a stage with an on-stage and off-stage persona. People are actors who structure their performances to make impressions on audiences. Among his many books, three particularly explore these notions: Behavior In Public Places (1963), Interaction Ritual: Essays on Face-to-Face Behavior (1967), and Relations In Public (1971). For Goffman the self is determined by the roles we project in these daily "staged" presentations. We learn these roles through socialization and thus one could look at media products as part of the socialization/enculturation process. A child could view film and television as depicting culturally approved sex role behavior and model these behaviors when he/she is "on-stage." As adults, again the way we present ourselves in social situations would be to some extent based on those presentations we have viewed others making in similar situations.

The rhetorician Ernest Bormann, is an another theoretician from the "dramaturgical" perspective. Bormann built upon Robert Bales work in small-group communication which looked at what he describes as fantasy theme analysis (also known as convergence theory). Bales found that at moments of tension, groups would often become very dramatic and share stories or fantasy

themes. Bormann applied Bales idea to rhetorical action in society at large. Bromann posits that one rhetorical strategy in influencing audiences is the development of rhetorical fantasies which, if successful, become rhetorical visions through which the audience perceives reality and upon which the audience subsequently acts. The communicative behavior of individuals is thus predicted not so much on \reality*, but rather on a perceived or "received," as a semiologists call it, vision of reality that has been influenced by fantasy.

Film and television, while grounded in \real* life experiences, presents us with rhetorical fantasies of these experiences because of this media reality. As we identify with particular situations, characters, relationships and their associated emotions, we integrate those images into our perception of ourselves, of others, and of subsequent experiences. How many times do we find ourselves saying or thinking, "I feel like I'm in a Woody Allen or Three Stooges or Abbott and Costello movie," or "This is just like in Casablanca when Rick first saw that...," or I want to teach just like Robin Williams does in Dead Poet Society?" You could add your own famous scenes to the list.

Our final theoretician I will mention in this overview is Kevin Durkin. Durkin is a developmental social psychologist who looks at the role of media in influencing child development. He argues that the assumption that the viewer of television and film absorb randomly whatever is presented on the screen is an oversimplification which deflects attention from the interactions between viewer, medium and society. In looking at media Durkin also borrows from the dramaturgical perspective when he uses "script theory." Script theory is concerned essentially with how human beings organize information about sequences of action. Durkin suggests we plan our own behavior by constructing \scripts.* A script is a generalized and hierarchically ordered event representation, typically organized towards a goal or set of goals. A script then is a generalized representation which supports the process of understanding the streams of behavior that we observe

or behave in. The relevance of this model to the study of mass media and interpersonal processes should be immediately obvious. Much of the television and film we see is based upon stories, narratives and other forms of scripts. Furthermore, there is powerful intuitive evidence to suggest that as media users we learn from the repetitive scripts we view. For example, how else would we know precisely what to do when, while leading a chair of wagons through hostile Indian territory, you detect approaching war cries? How else would we all get so many opportunities to be freshman students at Harvard or Oxford, to have lunch with J. R. Ewing, to win the Second World War? These social skills have been scripted for us many times. In a passage from Television, Sex Roles and Children (1985), Durkin gives this example:

> Every man knows the feeling of the tense approach to the shabby exterior of some rented room on the Lower East Side apartment building, gingerly setting his gun, crashing through the door, slamming hard against the inside wall with the weapon fixed upon the first thing that moves. Only to find that the moving object bears a striking resemblance to Marilyn Monroe, doesn't appear to own a complete set of pajamas, and clearly feels that this is the right moment in her life to abandon a long-term policy of coolness towards male strangers.
>
> Every women certainly faces comparable social demands that the well-worn scenarios of film and television has scripted out for us many times and provided us with models of behavior.

An important feature of the script model is that it offers a potent metaphor of the viewer's use of information. In a sense, one develops a kind of repertoire for dealing with aspects of the world. A repertoire is a more complex idea than an attitude. Human beings seem to have repertoires for dealing with aspects of their world, and script (and related schema) models, according to Durkin, are currently providing useful reference points for social psychologists attempting to understand how they do so. Durkin goes on to suggest that what makes the script

model particularly interesting in relation to the mass media is that here we are (or could be) centrally concerned with the meshing of scripts -- the sender's and the receiver's. For successful communication, the sender has to achieve a recognizable script and has to make correct guesses about what can be presupposed (i.e. how much the viewer knows and understands), while the receiver has to be able to discover what the script is, and what is central and what is peripheral.

HONORS PROGRAM AT GONZAGA

Gonzaga University is a Jesuit institution. A major part of the undergraduate program is the "core curriculum" which has a breadth of courses across the arts and sciences, and a depth of courses in philosophy and religion. Within the core curriculum is a three course sequence called "Thought and Expression." The "Thought and Expression" sequence is taken simultaneously and is required of all freshman students with one exception and is comprised of Philosophy 101, English 101 and Speech Communication 101. The one exception to this requirement is Freshman Honors Students.

Approximately 20-25 members of the entering freshman class are accepted into the Honors Program. Acceptance is based on test scores, high school rank, co-and extra-curricular interests and involvements, individual intellectual achievement, etc. The program's central core courses in the humanities are limited to Honor's students.

All courses in the program stress effective written and oral communication as well as a strong historical dimension. In order to help enhance students written and oral communication and, keep a strong historical dimension, and replace the Speech Communication 101 course from the University core curriculum, Honors Rhetoric was devised.

HONORS RHETORIC

My Honors Rhetoric course attempts to balance historical rhetorical theory, contemporary rhetorical criticism and at the same time enhance the students oral and written communication. Students write frequent papers of rhetorical criticism and engage in practical speaking experiences including argumentative defenses. (See addendum for course syllabus which includes course objectives and assignments.)

DRAMATURGICAL ANALYSIS OF "THE MISSION"

After learning various methods of rhetorical criticism, the class is assigned to do an analysis of the feature film "The Mission" using the dramaturgical perspective which was discussed at the beginning of this paper. (See addendum for assignment description.) The dramaturgical method is selected for this assignment because of its stress on the concept of identification between speaker and audience and the critical analysis of motive. On the surface level, all students are able to review the movie using the "dramatic pentad." The more sophisticated students are able to move from review to critique.

The film "The Mission" is a 1986 production starring Jeremy Irons and Robert DeNiro, produced by David Puttnam and directed by Roland Joffe. Briefly, "The Mission" is about a small group of Jesuit missionaries who unite to protect a South American Indian tribe from brutal subjugation by Eighteenth Century colonial empires. The film won an award at Cannes and at the Academy Awards.

The film works well at Gonzaga on several levels. First, the film is about Jesuit missionaries and Gonzaga University was founded by Jesuit missionaries to the Northwest in the late 1800's. Second, the film deals with protecting native populations, an on-going concern throughout the

Americas. Third, the film deals specifically with rule, order and the rejection of the social order and hierarchy. It is this last point that lends the film for a dramaturgical analysis.

The textbook used in Honors Rhetoric is Rybacki and Rybacki's Communication Criticism: Approaches and Genres (1991). The book is useful in not only reading various rhetorical approaches to criticism but for looking at rhetorical acts other than speech. The analysis of "The Mission" comes late in the semester and combines the three course objectives (see syllabus) using the dramaturgical approach.

Many of the dramaturgical analyses concerning The Mission concentrated on the same main act, scene, agents, and purpose of the film. Where the agencies were concerned, however, students developed many interesting interpretations of the same literal object, and also concentrated on a variety of those objects. Agencies consist of symbols, technical tricks, and any other means by which the purpose is transmitted to the viewer.

One of the most analyzed acts involves the movie sequence where the Jesuit missionaries and Rodrigo Mendoza climb the cliff by the waterfall to reach the mission San Carlos. Mendoza carries with him a net full of a variety of armor pieces and weaponry. This is his penance for murdering his brother. Several times he loses the bundle, and must retrieve it. When the group finally reaches the top of the cliff, they are met by a group of the Guaranee Indians, who recognize Mendoza as a slave trader. One young boy holds a knife to Mendoza's throat, on the verge of killing him. After a moment, he asks Fr. Gabriel why Mendoza is there, carrying the bundle of armor. Gabriel explains in a very calm, non-commital voice, and the boy instead uses the knife to cut away Mendoza's burden. He then casts it back down the cliff face, and Mendoza accepts that this stage of his penance is through.

One student particularly emphasized two particular agencies in The Mission, and from this scene specifically: the waterfall and laughter. As the group climbs the cliff, the waterfall's "music"

dominates the sense of hearing, and it's grand proportions dominate the background in sight. The purity and timelessness of the waterfall as opposed those of mankind demonstrate how fallible and temporal he is. Mankind, however, in a sense conquers the waterfall by attaining the top of the cliff, over all obstacles. This feat gives the viewer hope that, if something so magnificent can be conquered, so possibly can the institutions of the church and state, considering that they are only man-made. From the Burkian standpoint, this conquering motif speaks to the hierarchy of entities, which, by the conflicts within it, creates the "purposes" of rhetoric that movies and other media expound.

Laughter also weaves a pervading theme throughout the entire movie, and plays a crucial role in the selected scene. Mendoza hates laughter at his expense and will even provoke a dual over it. At the top of the cliff, after the boy cuts away his burden, some of the indians laugh at Mendoza. Soon, everyone is chuckling. Mendoza at first considers taking offense, and then joins in the laughter himself. The fact that he learns to laugh at himself indicates that Mendoza's repentance runs deeper than the physical act of carrying a burden. His soul learns to accept other people's reactions and view things from their perspective also. Burke would include this aspect of the scene in his section on identity and the various paths to its discovery.

A different student, focusing on the same scene, chose to emphasize its dramatic emotional appeal as its most effective agency. She reflects that the burden Mendoza carries is not only physically bulky and menacing, but also emotionally so. The intense sequence of the guilty conscience struggling for its purificaiton and finally achieving redemption draws the viewer into the personal life of Mendoza. This creates an empathy critical to successful transference of the movie's purpose through the agent Mendoza.

One student chose to dissect the scene and place the pieces under various groupings within his paper. He elaborates on the sensuality contained within the movie, especially during the climb

up the face of the waterfall's cliff. He points out that the producers designed the scene in such a way as to give the audience a poignant sense of the sharp, slippery stones "beneath the saturating falls'" steady rumble. On another level he discusses the diverse range of symbols used in the film. Pertaining to the waterfall climbing scene, he focuses on the "enormous bag of armor and weaponry" that Mendoza lugs along on the journey. This symbolizes his penance for the murder of his brother. When it is cut off and discarded at the end of the trek, it symbolizes Mendoza's casting off of the "brutal attitude" which caused the quarrel with, and subsequent death of, his brother.

Another student departs farther from the exact scene, mentioning it only in passing. She concentrates instead on the preceding scene where Mendoza decides to take up his burden. She reflects that Mendoza's quest for redemption qualifies as one level of purpose within the film. She states that his first redeeming act occurs when he accepts the burden and carries it up the falls. She goes on to name other qualifying acts also, such as when Medoza verbally attacks the blatant lies of the Spanish representative, and then apologizes because he is ordered to. In this paper, the agency for conveying the purpose as portrayal of Mendoza's redemption would be a combination of Mendoza, his individual acts, and the interpersonal relationship between him and Fr. Gabriel, the catalyst for the acts.

The final paper to be included departs from the scene itself completely. It expresses points of analysis, however, that apply to the scene. The student based his paper on the anti-imperialism purpose in the film. He portrays the inhumanity of the state and organized "church", claiming that they defied the moral standard that "human beings should be decent to one another." In our particular scene of interest, Mendoza represents inhumanity, at first. Through the humanity of Fr. Gabriel and the Indians, Mendoza gains his own. He learns to be "decent" to other people. This

humanity vs. inhumanity motif also reflects the Burkian idea of a hierarchy. Those portrayed at the "top" of the hierarchy display great inhumanity, while those on the "bottom" exhibit great humanity.

While the above students did not all analyze the waterfall-climbing scene directly, each one provided insight applicable to it. Also, while many of their ideas overlapped at points, original beams of comprehension shone through each and every paper. Only a compilation of all of these papers, and many, many more could hope to provide a comprehensive view of the dramaturgical points contained within The Mission.

CONCLUSION

The focus of this paper was on using film in a rhetorical theory class. In this example, the film The Mission was critical using the Burke's "Dramatical" perspective in a freshman Honors Rhetoric course. Film as a genre of communication worthy of study is explored and described movies have made a significant impact on the creating and sharing American culture and as such are part of our rhetorical discourse.

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Appendix

GONZAGA UNIVERSITY

Honors Rhetoric Spring, 1991
(Speech 270H)
Dr. John S. Caputo
Office: AD 418
Phone: 328-4220, ext. 3256
Office Hours: 3-4 M-Th or by Appointment

Course Description:

Rhetorical training is education for life. Since the time of the early Greeks such as Plato and Aristotle to the Roman Period of oratory teachers like Cicero, Quintillian and St. Augustine, the teaching of rhetoric has been seen as the capstone of a liberal education. Rhetorical studies represents the collective efforts of various scholars to describe, account for, and evaluate public talk about matters of shared importance -- political processes, economic and political influences, social relations, sacred and secular myths and ideologies, and inter- and trans-cultural exchanges. They represent a theoretical, historical, and critical area of study within general communication studies. Our honors seminar will focus on three primary concerns: rhetorical criticism, rhetorical history, and rhetorical pedagogy, that is, the assumptions that guide attempts to improve an individual's rhetorical performances. Although initially the focus will be on the spoken and written word, we will additionally explore the semiotic potential of other genres of communication used in seeking information, inspiration, and understanding such as film, television, song, and humor.

Course Objectives:

1. To develop precise language that enables you to describe or talk more accurately and usefully about rhetorical activities.

2. To put public communication habits and processes into contexts so as to better understand its significance.

3. To be prepared to make aesthetic, moral and pragmatic judgements about people and rhetorical processes that are more than a matter of personal preference or taste and to be able to develop argumentative defense of these judgements.

Text:

Rybacki and Rybacki. Communication Criticism: Approaches and Genres. Wadsworth Publishing Co., Belmont, California. 1991.

Attendance Policy:

This course places emphasis on experiential as well as cognitive learning. For this reason it is important that you attend all class sessions. Attendance will be checked each class period and recorded. If you see yourself going beyond two absences, you should check with me.

Assessment and Grading:

1. 40% of semester grade -- Examinations -- There will be two essay exams, a mid-term and a final. Only under extraordinary circumstances will make-up exams be allowed.

2. 40% -- Oral Assignments -- You will be asked to give several oral presentations to the class utilizing appropriate rhetorical strategies. Class time will be designated and you will be required to speak on the date assigned. Make-up presentations will only be allowed in the case of extreme emergency. Oral presentations will also require an outline and no speeches will be allowed without submission of an outline to your professor prior to speaking.

3. 20% -- Rhetorical Analysis Papers -- These papers of rhetorical criticism and analysis will be a minimum of two typed and double-spaced pages each.

4. Grading -- Your final grade in this course is based on your performance on the two exams, the various oral assignments and the rhetorical analysis papers. The Gonzaga standard criteria of competence, creativity, and initiative will be utilized. In this course a grade of "C" indicated average work, "B" indicated good above average work, and "A" indicates superior work. Late assignments will lower your grade on the assignment by one letter grade for each calendar day (not class meeting) that it is late.

General Operation:

You will be responsible for material covered in class and all assigned readings (both text and reprints). Lectures and class discussions will not necessarily cover the same material you have been assigned to read. Feel free during class discussion time to raise questions about your readings.

You are encouraged to meet with me at designated office hours or by appointment to discuss any matters that relate to the work of the course.

Tentative Daily Schedule

1/17	Rhetorical Study -- The Basic Propositions Intro. to class Outline Development Divide for Speech Intros. Read: Chapter 1
1/22	Doing Rhetorical Analysis -- The Process Assign paper #1 What Makes a Good Intro. Speech -- Structure & Preparation Read: Chapter 2
1/24	Speech of Introduction (1-2 minutes. Outline required.)

1/29	Foundations of Rhetoric -- The Purpose **Editorial Analysis Paper Due** Assign Speech of Definition Read: Chapter 3
1/31	Neo-Aristotelian Rhetoric -- The Traditional Approach Plato, Socrates and Aristotle
2/5	**Speeches of Definition** (2-3 minutes. Outline required). Roman Rhetoricians - Cicero, Quintillan, Augustus & St. Augustine
2/7	Continue Roman Rhetoricians Discuss Toulmin Model of Argument Assign Speech Declarative Claim Read: Chapter 4
2/12	The Dramaturgical Perspective -- Guilt, Purification & Redemption
2/14	**Speech of Declarative Claim** (2-3 minutes. Outline required.) Assign Speeches of Argument from Analogy. Read: pps. 149-157 in Chapter 7: Vanderford, M.L., "Vilification and Social Movements: A Case Study of Pro-Life and Pro-Choice Rhetoric"
2/19	Cultural Approaches to the Rhetoric of Social Movements Discuss Venderford paper.
2/21	Cultural Approaches continued.
2/26	**Argument from Analogy Speeches** (3 minutes. Outline required.) Assign: Expository Speeches 4-5 minutes.
2/28	Summary and review for Mid-Term Exam.
3/5	**Mid-Term Exam** Read: Chapter 10
3/7	Semiotic Analysis & The Rhetoric of Television Video: CLEO Awards
3/12 & 3/14	SPRING VACATION
3/19	**Expository Speeches Round #1** (4-5 minutes; outline required)
3/21	**Expository Speeches Round #2** Read Chapter 9

3/26	The Rhetoric of Film Assign 2nd Rhetorical Analysis Paper and Presentation: Analysis of Film or TV. Video: "The Mission" Part 1.
3/28	Video: "The Mission" Part II. Read Chapter 11
4/2	Plato & Aristotle Meet Madonna The Rhetoric of Song (Music) Read: "Madonna's 'Like A Prayer': A Critique of the Geritol Generation"
4/4	Argumentative Discourse Structure and Functions Selection of a debate partner & proposition
4/9	Debate Propositions and Arguments Evidence and Proof Sham and Counterfeit Proposals Specimen Arguments for Analysis
4/11	Rhetorical Analysis Paper and Presentation Due (7-8 minutes)
4/16	Continue paper and presentations
4/18	The Rhetoric of Popular Culture--Billboards, T-Shirts, Bumper Stickers, Greeting Cards, Store & Corporate Logos Read: Maggio, C.L. "The Effects of Non-Occasion Greeting Cards on Oral and Written Interpersonal Communication."
4/23	Student Generated Examples of the Rhetoric of Pop Culture
4/25	**Round #1 and #2 Class Debates**
4/30	**Round #3 and #4 Class Debates**
5/2	Summaries, Review & Class Evaluations
5/10	Friday 8 - 10 a.m. Final Exam.

Honors Rhetoric
Dr. Caputo

2nd Rhetorical Analysis Paper:
Analysis of Film

1. Read Chapters 9 and 10.

2. Utilizing the "Dramaturgical Perspective" of Kenneth Burke, write a rhetorical analysis and criticism paper of a feature film "The Mission." (A rental video will work best for detailed analysis.)

3. Length - Your paper will be a minimum of four typewritten, double-spaced pages and may not exceed eight pages in length. Papers will be assessed using the criteria on the attached page.

4. Papers will be due at 12:45 on Tuesday, April 16.

5. You will be asked to deliver a 3-minute informative speech on your topic on Thursday, April 18. Outlines will be required. There will be a special guest critic on this day.

6. I want to encourage you to submit a version of your paper for publication in the university newspaper. Any papers that get published will receive extra credit.

Dr. Caputo
Communication Arts

SCORING GUIDE

In reading essays, exams, definitions, and short-answer responses, I utilize the grading criteria listed below. Also, I sometimes use "+'s" and "-'s" and apply these to the proportion of points available on any question.

Possible scores:

5 A superior response will address itself to all aspects of the question. Though it may have occasional faults, it will be well-organized, detailed, and generally well-written.

4 This score will be for a well-handled paper which is weak in some aspects of the superior response. For example, it may slight one of the parts of the question; it may not be as clearly organized as a superior paper; it may have some minor grammatical inconsistencies. Otherwise, the paper should be competently written.

3 This score is for the following papers:
--those which are only descriptive;
--those which are only explanations of choice;
--those in which the language is overly cliched;
--those which are general and superficial.

2 This score is used for papers which exhibit serious weaknesses in structure, syntax, diction, and/or development.

1 This score is used for papers which show very little understanding of the question or suggest incompetence in structure, syntax, and diction.

0 Non-response papers or those which argue with or avoid the question will be given a zero.